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AUTHOR Chambers, Susan
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ABSTRACT

The reader-written book program at Rockford (Illinois) Public Library has been an extremely successful outreach program used to interest the disadvantaged child in library materials and services. Reader-written books are written by using the language experience approach techniques of having the child tell a story orally, recording that story on a tape-recorder, and having an adult transcribe and edit the story. At the library the story is typed in book form and illustrated with original drawings, magazine cut-outs, or photos. A vocabulary page, a biographical paragraph about the author, and a photo of the author are prepared. The book pages are dry-mounted together and laminated by the child, then bound with a plastic spiral binding. Next, the book is given a bookcard and pocket and is catalogued in the library, ready to be checked out as any other book would be. How-to-do-it instructions cover the topics of how to help children write books, how to plan a similar program and train helpers, and how to adapt the program to other users. Examples of stories and illustrations from the children's books are included. (MKM)

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READERS WRITE BOOKS

a how-to-do-it manual

designed for today's librarian

from the experience of the staff of Rockford Public Library

Author: Susan Chambers
Remedial Reading Teacher
Rockford Public Schools

Staff Consultant: Jo Reid, LTA
Special Extension Services
Rockford Public Library

Illustrator: Pat Agins, Technician
Montague Information Center
Rockford Public Library

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Introduction

Peer produced reading books are now being used in schools in kindergarten through twelfth grade, from California to Maine with all types of student bodies. The validity of using the same general concept in public libraries has been tested and demonstrated at the Rockford Public Library. The "Reader-Written" Book Program is one of the many approaches used to interest the disadvantaged in library materials and services. Compared to other outreach programs which we tried, this activity is unsurpassed as a method for sparking interest in books and reading. Our hope in preparing this manual is that the pleasure, excitement, and enthusiasm which we have been privileged to share with our authors and patrons will be yours as well. We encourage you to give reader-written books a try and anticipate that you will have a similar response.

Chapter I

WHY READER-WRITTEN BOOKS ARE A GOOD LIBRARY PROGRAM

Books are talking written down. For a sophisticated reader this statement is much too simplified, but this is one of the basic facts about books that help children enjoy reading. A book is a formidable adversary for many children - something to 'get through'. Children often learn reading without realizing the reciprocal relationship between talking - listening and writing - reading. They must realize this concept before they can learn to appreciate the advantages of written language. When children author their own books, they discover the relationship between talking and writing and in this way increase their enjoyment of the books that others have written. The books on the library shelf represent the ideas of authors like himself instead of mere tests of reading skill.

Some interests of children stay basically the same from generation to generation. However, there are enough differences between generations

to bewilder the previous one! Literature has been a vehicle for preserving the childhood of past generations. Writing is an excellent way to express and preserve these new interests of children as well. Children are the best source of information in this respect, and it stands to reason the books which they write will be interesting to other children. When a child tells a story, he reflects his own cultural and economic background. Children with a similar background can relate to this story. While the stories may not always reflect the children's day-to-day life, they do reveal many of their dreams and aspirations.

Each book a child writes remains in the library collection and is a root which will draw the child back to the library.

Richard was one of the first people to finish his book in our Write-On Book Club. He had visited the Main Library, learned how to dry mount the pages of his book, and how to laminate. The following week Richard was handed his book with a plastic binding and a bookcard in the cover pocket. His comment after reading it through again was, "I'm going to come back and check on how many people read this." He

won't be disappointed when he checks on his book's circulation. "Reader-written books are the most heavily circulated books in the library," reports one technician. "Be sure to return them," warns another. "The kids fight over these books."

An added advantage of these books is that the proud author brings his friends and relatives into the library to see his book and to find his author card in the catalog. This provides an opportunity for these strangers to the library to be exposed to other books which might interest them. The author himself is more likely to return to the library because he feels that good things happen there.

People come to libraries to discover ideas and to partake of experiences which are new to them. Exciting possibilities open up when they are allowed to say thank you by sharing their ideas and experiences in a book for others to read.

Pam decided that she wanted to write about an imaginary trip to Lebanon. She had learned enough information to make her book authentic. She was especially concerned with being able to visualize what Lebanon looked like. She and her adult helper poured over the library books available and while Pam learned about Lebanon, she also had a lesson in using the library as an information source. From gathering background information on a country, to discovering what Dracula really looks like, the library's resources were explored by the children to expand their knowledge.

Even the doctors are going to say that I do a good job at the hospital and everywhere I go to help people out. And other nurses and patients will say that also.

Excerpt from
WHAT I WANT TO BE WHEN I GROW UP
written and illustrated by
Wilma Leon, age 12
Montague Library Center

Chapter II

HOW WE GOT STARTED -- WHY WE DID IT

Rockford Public Library began considering reader-written books as a possible activity for their Community Information Centers during the winter of 1972. The three centers were established as part of the library's experimental outreach program to bring library materials and services to low income neighborhoods. The Centers, located in areas with concentrations of members of minority groups, serve as a source of information for their patrons most of whom did not previously use traditional library services. The staff felt that reader-written books would provide reading material for the children at the centers which reflected their own experiences and culture. It was hoped that the books would be especially interesting since they were written by friends, neighbors, and classmates of the center patrons.

A member of the outreach staff tested the idea with one boy at one

center. Charlie's book, My Train Track, was an instant success and the staff decided to implement the program. Five underachieving middle school students were recommended for the Write On Book Club by their counselors. The group met together for two hours once every week. Halfway through this program, another member of the library staff started the Write-On Publishing Company, a program for fifteen youngsters between the ages of eight and fourteen. She planned weekly, individual sessions for each author with a staff member plus a weekly "Company" meeting of all the authors. Each author was admitted to the meeting by his personal press card. The elements of a good story and techniques of illustration were two of the subjects covered in the group meetings.

At the end of these programs, the Center had twenty reader-written books and the program leaders had learned a great deal about helping young authors. At this point, the decision was made to engage a reading consultant with classroom experience in using this technique for an expanded summer program. Each Center participated in the program and planned its own organization with suggestions offered by the experienced program leaders. The staff was supplemented with volunteer teachers, college students, and housewives.

Sometimes my friends want to do something I don't want to do, like go to the store. It's too hot to walk to the store. See, like this be my house on this side. You go straight like that, you turn, you go up this hill, you go down and turn, you turn, you keep turning--they're short turns. It's on Preston.

Excerpt from

MY SUMMER VACATION

written and photographed by

Lavon Robinson, age 12

Concord Information Center

Chapter III

HOW WE HELPED THE CHILDREN WRITE THEIR BOOKS

If you intend to make only one copy of each book and to use this copy as part of your library collection, make certain at the beginning that the author understands the book he writes will not be his to take home. It is too disappointing for him to find this out when the book is finished. You will find a list of supplies and some notes on the technical aspects of assembling the book in the Appendixes.

The following description of how to help a youngster make a book is divided into seven sessions. The division is tentative, as each person progresses at a different speed, but it will give you some idea of how much to expect from each session.

Spend the first part of your initial session in establishing rapport with your author. This task is not always easy for adults. It requires a receptive person-to-person attitude rather than an adult-child attitude which children often interpret as judgmental. You want your author to feel comfortable sharing his ideas with you.

If you have a choice of surroundings for your first meeting, make them informal. Sitting on a sofa trying out a tape recorder together, for instance, is the sort of informal activity that puts the adult helper and the author on equal ground and provides something to talk about. Any casual situation that does not have distractions would work as well - even outdoors.

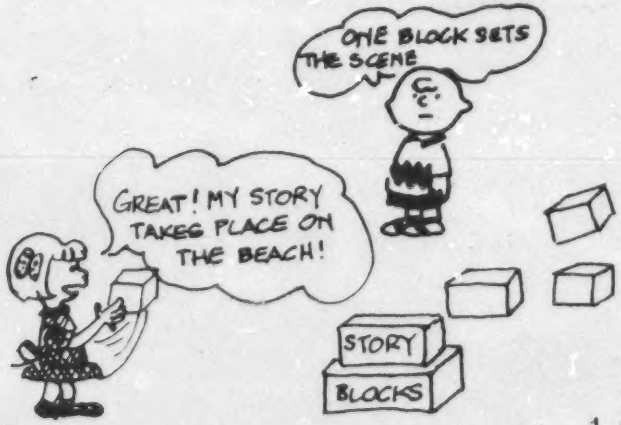
Relax and be yourself - a person interested in helping someone write a book! Remember that the authorship isn't yours. You are the catalyst. Listen to what he has to say and show him that you appreciate his ideas by encouraging comments and expressions.

These are only suggestions. You may not need them. They are certainly not prerequisites for good rapport, but only possible ways for getting started.

When you are comfortable together, begin working with the tape recorder. Before you begin the story, be certain the tape recorder is in good working condition. You will want to make sure the volume is set properly and that the microphone is the correct distance away to pick up voices. This session should take place in

a room that is quiet and reasonably free of distractions. Taking time to experiment with the tape recorder allows the author to hear his voice on the tape recorder and become comfortable using the microphone. This may be a new experience for him. During this first session you will also be helping the child think of a story that he would like to tell.

Here are a few ways to help another person create a story; other ideas can be found in Appendix A. The simplest question is, "Have you thought of a story that you would like to tell?" A child who has been thinking about making a book may have already decided on a story. If not, leading questions such as, "What's been happening to you lately?" or "What do you like to do?", may help. An author might want to write a book called "All About Me." Pictures and music often evoke thoughts suitable for stories.



Creating a story with story blocks is often helpful. Story blocks

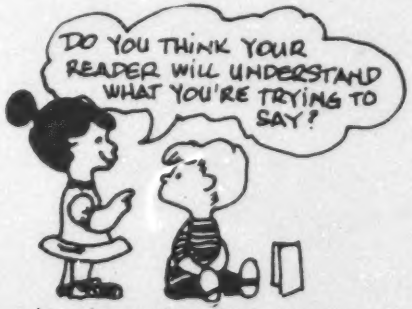
are simply cubes of wood with pictures glued to each side. There is a storyblock for each story element. A person throws each of the blocks like dice, then makes a story from what the pictures on the top of each block suggest to him. You will find directions for making storyblocks in Appendix B.

When the child starts telling his story it is best not to interrupt him. Let him tell it as he wants to. Be certain the entire story is recorded on tape. When you have recorded the story, the first session should come to an end. Begin transcribing the story as soon as possible after the taping. Transcribing is much easier when the story is fresh in your memory. There are many ways to do this, but you may want to try this one.

Plug the microphone into the recorder and use the "on" and "off" switch to control how much of the story you hear at a time. If you hold this control in your non-writing hand and listen to a sentence at a time, you can reduce the number of times you have to rewind and listen to the same passage again. When you have listened once to the whole story, rewind and listen again, filling in the words you missed.

The transcribing must be done by a helper, not the child. This is a difficult task for an adult to do, but frustrating and discouraging for a child who is still learning spelling and punctuation. Leave plenty of space for additions and corrections which you will want to make.

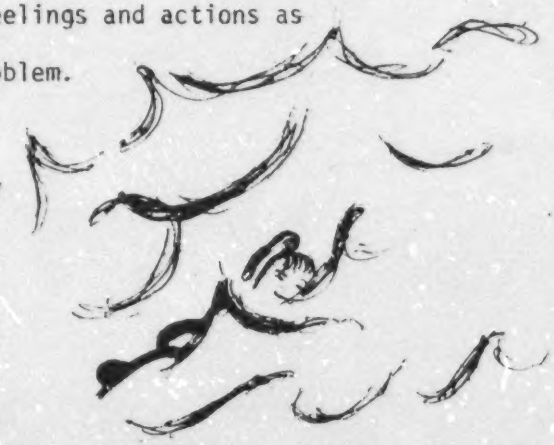
In the second session the child reads the written story and checks its accuracy. During this session, the adult helper does "interviewing." This is a term we use for helping the author organize his story into a form that others will understand and enjoy. An interesting story has some common elements. The interviewer's job is to help the author clarify these elements in his story. Important elements are:



1. Main character
2. Setting
3. Enemy character
4. Adventure or problem
5. Feelings

The main character has a name, a personality, and an appearance. The author can "paint a picture" to evoke the setting. The enemy also has a name, a personality, and an appearance. The reader needs to know why the problem occurred and how it can be resolved. The story is easier to understand when

it has a beginning, a middle, and an end. The beginning introduces the characters and the setting. The middle can introduce the enemy and the adventure. Expressive words can illustrate feelings and actions as characters interact. The end resolves the problem.



The interviewing can be recorded. Additions and subtractions to the written copy are added to the transcription. After this, the child reads the story again to check its accuracy.

The third session begins with a retaping of the story in its final form. At this point the child decides what will go on each page. Two copies of the story with page divisions should be made; one copy is used by whomever types the book pages. The other copy is kept to use during the illustrating sessions. Make certain you decide whether the pages should be horizontal or vertical so that the pictures and words will be going in the same direction and note this on the copy sent to the typist.

Illustrating begins in the fourth session. Our books have the same number of illustrations as pages of writing. There are several possible techniques to use in illustrating:

water color markers

magazine picture cut-outs

finger painting

fabric or pressed dried leaf collages

photographs

About one half-inch of the picture on the binding side will be punched if books are to be spiral bound as were ours. (See Appendix D.) This should be taken into account when the pictures are being drawn. It usually takes about two sessions to complete the pictures for the story. Colored poster board was used for the covers. In addition to the page illustrations, the author should decorate a cover and prepare the title page.

When the illustrations are finished, the author is ready to prepare the vocabulary page of his book. This page will be particularly valuable if the books are to become part of a tutorial reading program as were some of ours. It also gives the author an idea of what words he frequently used and which words he has used that are special. We usually ask two authors to help each other with their vocabularies, one person reading the story, word-by-word, to the author who writes the words in

alphabetical order. We also prepare a biographical paragraph about the author and take his picture for the title page.

The sixth or seventh session is usually a trip to the Main Library where the author helps dry mount his book pages together and laminate each page. This is an exciting day for any young author as he "does it himself" and is rewarded by the beautiful finished pages. After each page is trimmed of laminating tissue, the book is sent to the printer where holes are punched and a plastic spiral binding (called a comb) is inserted.

The book is then ready for its bookcard and pocket. No doubt, the author will be the first person to check out his book!

I didn't want my sister to steal the jumping rope, but she wanted the jumping rope. I was very sad.

My mother asked us where did we get the jumping rope. My sister told her from her girlfriend.

Excerpt from
SAD AND HAPPY DAY
written and illustrated by
Sylvia Eslora, age 9
with the assistance of Angela Gardner, age 15
Peer tutoring program, West End Branch Library

Chapter IV

HOW WE PLANNED OUR PROGRAM AND TRAINED OUR HELPERS

Before any large program involving many people is undertaken, the librarian should select a child with whom he or she has good rapport and go through the experience of helping the youngster make a book. We suggest this for two reasons. First, the person with the responsibility for supervising will better know exactly how it is done and can anticipate variations which may need to be made to suit the available resources of the adult helpers--staff or volunteer. Second, the enthusiasm and good example which she demonstrates are an extremely important motivator for others. This project requires highly motivated, enthusiastic helpers. Without these qualities no potential author, adult or child, will be willing to share his personal thoughts.

Following a successful experiment, the next step is to involve the adult helpers. Some adults are innovative and will carry out the program on the mere suggestion of the librarian; others will become motivated during a training workshop similiar to the one described later in this chapter. It may be necessary

for a librarian to actually assign the task to a staff member, thereby allowing the enthusiasm gained from the experience with one child to motivate him to continue the program.

Keep in mind the customary lines of authority and make certain that everyone concerned clearly understands any alteration. Workers become easily confused and discouraged if conflicting instructions are given by the program coordinator and the normal supervisor.

Librarians who have tried bookmaking on a small scale and wish to plan a program in which many books are made may need to augment their staff with volunteer workers from the community. Church groups, 4-H clubs, teenage Boy and Girl Scout troops, and service clubs are good resources to pursue. If the community includes a college, this should be an asset in finding help. Every volunteer would be scheduled to work with only one child at a time. Sessions can last from a half hour to an hour.

It is advisable to make the first contact with volunteers by phone, then follow up with a post card to remind them of scheduled meetings. Be certain they understand the length of time you will be needing their help. It is important to choose adult helpers who have the necessary basic skills to be truly helpful. They must respect children as people and believe that

their ideas are worthwhile. They should feel at ease with children and be able to talk with them without talking down to them. They also must be able to write down what someone tells them with correct spelling and punctuation. If the volunteers have the necessary skills, understand what will be expected of them, and are reminded by mail about meetings, some of the problems one occasionally experiences with volunteers can be avoided.

The next concern is to train the helpers. We used two group sessions and distributed duplicated notes and a checklist. (See Appendix C.) At our first training session participants contributed their thoughts on what we hoped to accomplish with the "Reader-Written" Book Program. We listed:

To motivate an interest in reading

To improve the child's self-esteem

To improve skills of understanding, remembering and appreciating what is read

To find out what a story is and how to make a good story

To involve parents

To provide a chance for recognition at school

To foster creative imagination

To provide experiential stories for children

We discussed which goals we thought were possible to attain. Each center staff then chose a few goals from the list which best fit their specific neighborhood needs.

Our second training session was devoted to discussing the technique which we had developed through our experience with the previous bookmaking programs. The issues discussed in Chapter Six were raised during this session. Role playing proved helpful for volunteers who had little experience with children or with the interviewing technique. You may prefer to plan a series of demonstrations. Many of our volunteers indicated they learned a great deal by watching an experienced helper working with a child. The demonstrations had a reassuring effect on some volunteers who had excellent rapport with children but were not sure they could help them write a book.

Recruiting potential authors, the next step in starting a "Reader-Written" Book Program, is no problem as long as there is a sample book around. Make certain that the child is willing to attend six or seven sessions. These sessions can be daily or weekly, but children are less likely to lose interest if the overall time span is kept to a minimum.

So later that day I ran outside my house and there was a car coming down the street. I thought it was the rest of the gang making noise like cars. Wooo-nn wooo-nn wooo-nn!

So I ran out in the street and got hit by the car.

Excerpt from

THE DAY I WRECKED MY CAR

written by Christopher Young, age 10

illustrated by Kim Sallis, age 13

Montague Library Center

Chapter V

HOW BOOKMAKING CAN BE ADAPTED

A "Reader-Written" Book Program can serve many different goals. Our goal was to increase our collection of books relevant to the lives of the eight to fourteen year-olds who visit our Community Information Centers. In accomplishing that goal, we hoped to also improve the self-image of the authors. However, the idea of readers writing their own books is easily adapted to the needs of different situations.

Mrs. Brown's branch library has no organized programs and is patronized largely by adults. How can a "Reader-Written" book project be relevant to her needs?

Adults can enjoy sharing recipes or handy hints with other adults in a group book. Vacation trips can be shared in a book written by one person or a couple.

A group of adults can get together to read and write different types of poetry. Their own poetry could become a very interesting book. Humorous books on a single theme like "Misery is. . ." and "Love is. . ." could be delightful additions to the library collection.

Adults can write for themselves; they can also write for their children. "What I Don't Understand About Kids" would be an interesting book for many kids to read.

"Why I Love You" is the warm, cuddly sort of story that little children would like read to them at bedtime. "How It Used To Be When I Was Little" would appeal to a wide age group of children. There is much that adults can share with children through this medium.

A very exciting use for "Reader-Written" books is recording personal eyewitness accounts of local history. Your neighborhood may have colorful ethnic histories worth preserving. Although this could

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be a very long task and produce a full length book, it could also be many books written by different people about single events in the past. Time rushes past so quickly that even the daily activities of a past generation are interesting because they are so different. Wouldn't it be interesting to have a collection of "How It Used To Be" books written by senior citizens? One could find many interesting authors on this subject in nursing homes, retirement communities, and historical societies. You may be able to do a cooperative project with a school class, pairing each of the youngsters with an older person for taping and illustrating the story. High school or college students may enjoy doing the interviewing with interested teenagers or school art classes doing the illustrating.

Perhaps your community needs an adult literacy program. "Reader-Written" books can be the basis for adults learning to read relevant, dignified material just as it is the beginning for many young children. The books about reading instruction in the bibliography provide good background reading for this approach.

Children have a good time sharing with each other in their stories. Most of our books were made by individual children

assisted by an adult who helped with taping, transcribing, and technical details. This is certainly not the only way, however. A good book could come from a group effort during story hour. Two good friends could do a book together, one writing and the other illustrating. One book could be your goal, or you could undertake the project of building a collection of "Reader-Written" books. The program can easily be adapted to your specific location and needs.

I was probably fifteen when I stole the watermelons. Two or three of us would go together on a good moonlight night. I guess we went about ten miles from home in an old Model T Ford to get to the watermelon field.

Funny thing, they never caught us even though we weren't too far from the buildings.

Excerpt from STEALING WATERMELONS
told by Clarence Lenstrom
at Bright Side Elderly Day Care Center
illustrated by students of
Rockford Downtown Middle Alternative School

Chapter VI

SOME ISSUES RELATED TO BOOKMAKING

Several controversies developed as we worked on this program. One practice challenged was the use of the tape recorder. Some of the helpers reported that some children did not want to use the tape recorder because they felt shy talking into the microphone. A warm-up period before taping the story helps overcome this feeling. It is also important for the adult helper to feel personally comfortable with using a tape recorder and transcribing from it. We used tape recorders to free the children from all concerns except that of telling a story.

A step can be saved and tape recorders not used if the helper can write fast enough for the child to dictate. There is, however, a chance that the child may lose some of his fluency in trying to dictate slowly. The dictation method can be used if there is no tape recorder available or if the child is very young. Children who have not previously done much creative writing can usually produce a better story by dictating than if they had to write it themselves.

In the long run, it is faster to tape and transcribe a story than to have a child write the story himself, for this necessitates going through the story with the child to correct punctuation and spelling. The child may get the impression when you make these corrections, that you are implying his story is not good. Since two goals in our program were to improve the author's self-esteem and to help the author develop his ideas into a book, we felt it was extremely important to avoid unnecessary criticism of his spelling and punctuation.

There are disadvantages in using tape recorders. It is necessary to transcribe the tape, a quiet place is necessary when the recording is made, and it may be more time-consuming than some other methods. We felt the advantages outweighed the disadvantages. Using the tape recorder allows the helping adult to listen several times to the story when he writes it down and thus improve accuracy, the author can concentrate on telling the story as he wants it, and it preserves the fluency of the child's spoken language. The taping and transcribing method best fulfilled our goals.

Another issue of disagreement concerned using the child's own

language. Almost all of our children were Black, so the issue became whether or not to use Black English instead of standard English. The majority decision was to use the language of the authors with standard spelling and punctuation. There were two reasons for this decision. First, the author's language was a reflection of their daily lives. It was both expressive and emphatic. The second reason was related to the goal of self-esteem. Since their natural language conveyed the idea, why risk the author's feeling of pride in his story by putting it into standard English? Several people were concerned that the children learn standard English. We had to remember that the duration of our project was too short a time to expect to affect a change in language in our authors.

Another issue which was discussed at some length was the question of how much the helping adult can work with a child on improving his story before the child feels that his story is being torn apart or before he loses interest because it's no longer his story, but the adult's. Our experiences showed us that several things were important if criticism was going to be accepted constructively.

The first element was timing. We learned to interview and make changes only when the child saw his transcribed story as a plastic, developing thing, not after it had already been typed on a neat, untouched page.

Another important consideration was the content of the questioning. Open-ended questions that require the child's own thoughts produced the best results. "What did the monster look like?" would be more productive than "Was the monster big?"

Some of the discussion about criticism involved the choice of goals. Although it was not mentioned during the discussion of goals, several people felt that improving the author's spelling and punctuation was an important goal since it would give him some concrete help in school. The deciding factor is time. If the project is short in duration, the addition of any skills not directly related to the story itself creates a pressure to get it all done. This takes some of the fun out of making the story.

Then Laddy came home and he wanted to know where his bacon was. Then I told that I gave it to Timmy and then he said, "OK, but don't give the food to Timmy."

And then one time Mom had made some peas and stuff and Daddy was saving it for him. So I mixed it all up in Timmy's bowl. And Daddy came in the kitchen. And Daddy said, "What's that for?"

And I said, "I'm giving it to Timmy."

He said, "You ain't giving nothing to Timmy."

Excerpt from Timmy

written and illustrated by

Cynthia Nicholson, age 11

Fairgrounds Info Center

Chapter VII

WE'VE MADE SOME BOOKS - WHAT NOW?

When you have a collection of "Reader-Written" books, what can you do with them? They could be used strictly as other library books; but these books are special and the enthusiasm they evoke could be channeled in several ways. The original intention of the Write-On Book Club was to use these books to help improve the author's reading. We discovered that it was virtually impossible to use the books as well as make them in the same program. We do, however, expect to use the "Reader-Written" books for a tutoring program during the school year. Several books in the bibliography provide good information about how to use these books in reading instruction.

You might start a bookmaking club, an authors' club, or a publishing company. Perhaps this sort of club would provide the opportunity for the children to focus on the qualities which make a book interesting to read and how a book is made.

Our summer group of authors took a trip to Johnson Publishers in Chicago and were able to talk with an experienced author and discovered how much work it takes to write and publish books.

"Do you like writing books?" Lisa asked.

Mr. Lerone Bennett answered, "Writing is difficult. I don't always enjoy it."

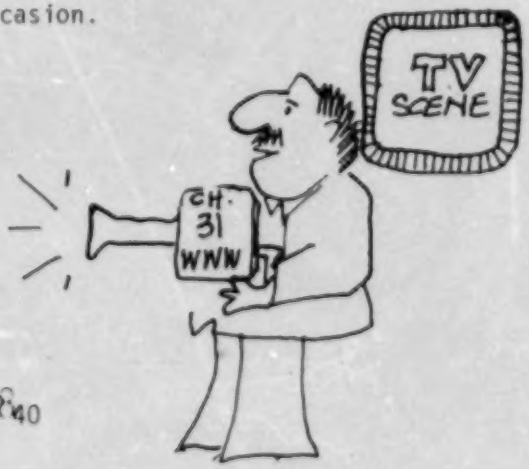
The "Write-On Publishing Company" invited Mr. Mustache, a local artist and cartoonist, to demonstrate illustrating a story. It was a hilarious session when Mr. Mustache read the story they had made as a group and drew illustrations for it. The authors learned the importance of simplicity in drawing, how to choose scenes to illustrate, and how to show personality characteristics by accentuating particular features.

An exciting possibility for a city with the necessary financial resources available is a mobile publishing company set up in a van. The van could travel from neighborhood to neighborhood, give more children a chance to write a book,

and expose more people to the fact that the library does exciting things.

Make sure that the schools know that you are making books. This idea began in schools and perhaps you can trade books for awhile. The children who wrote the books can also receive some extra recognition in this way.

When most of the books were ready for circulation, we held a book party for authors and their families. All of the books were displayed. After listening to our guest speaker, Charlemae Rollins, a noted children's author and story teller, we had a brief presentation ceremony. A few of the authors told the group what they liked about writing books and then each author personally presented his book to the director of the library. Each young writer received a certificate of achievement. The children showed pride in what they had accomplished. Television and newspaper coverage gave an added importance to the occasion.



Some of the authors were interviewed on T.V. by a local talk show hostess and several articles appeared in newspapers about the project. This served our recruitment of volunteers as well as authors.

Inter-library loans would be a good way to share ideas and cultures with authors in other neighborhoods and other cities.

You could try making books with different age groups of authors; senior citizens, preschoolers, or parents for instance. The "Reader-Written" Book Program expands and matures as it is used. The direction you take with it will be your contribution to an infinitely variable activity.

It was a hot sunny day. At King School we have to stay in line until all of us kids line up. Then we walk into the room and the class begins.

Excerpt from AT OUR KING SCHOOL
Written and illustrated by
Tina Reid, age 10
Montague Library Center

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VIDEOTAPE

Reader-Written Books. Rockford, Illinois: Rockford Public Library, 1974. (This half hour color production which is a good training tool for adult helpers, stresses philosophy and technique.)

Appendix A.

Story starting ideas

If I were a _____ (shoe, book, mouse, caterpillar, etc.)

If I had a $1000 to spend

If I could _____

Something always happens at my house.

The nicest person I know

How to _____ (lay an egg, become a caterpillar, grow a leaf)

The trouble with _____ (brothers, sisters, parents, boys, girls, etc.)

Misery is _____ Happiness is _____ My ambition is _____

Green is _____ Pink is _____ Yellow is _____

I feel bad when _____ I feel angry when _____ I feel lonely when _____

I feel afraid when _____ I feel embarrassed when_____ proud, happiest

What gets me in trouble is _____

My greatest worry is _____

I can't _____ I like _____ I wish _____

If I had three wishes _____

I was just walking along _____

The scariest dream I've ever had

My trip through a beehive

Once when I was little

If I could go anywhere in the world on Saturday

The funniest thing that ever happened to me

_____ That's good _____ That's bad

_____ That's funny _____ That's sad

Me, myself, and I (I am, I feel, I think, I wish, I hate, I like)

A family is _____ My family _____ My mother is _____

Friendship is _____ A friend is _____ School is _____

Teachers are _____ My neighborhood is _____ Adventure is _____

Appendix B.

How to make storyblocks--

Materials needed:

5 three-inch cubes of wood

sandpaper

Mod Podge and brushes

magazines with good pictures

scissors

Directions:

Sand each block of wood. Put one layer of Mod Podge on the blocks as a sealer. Cut out six pictures for each of the elements of a good story: main character, enemy, setting, adventure or problem, and feelings. The pictures should be small enough to fit on the sides of the cube. Now brush on another layer of Mod Podge as a glue and place a picture on each side of the cube. Put all the 'enemy' pictures on one cube, all the 'setting' pictures on another cube, etc. When the Mod Podge layer has dried, put on at least two more layers on top of the pictures for protection. Allow each coat to dry before adding the next.

Appendix C.

CHECK LIST FOR BOOKMAKING

Author Name _____ Center _____

Date Completed _____ Adult Helper _____

Please mark the date completed (8/3/73, for instance) and give this to your program leader when it is completed.

_____ Taped the story.

_____ Transcribed the story.

_____ Author read transcription to check its accuracy.

_____ Author interviewed and changes made to written story.

_____ Two copies of the story are made.

_____ One copy sent to Joanne Reid at Main Library for typing.
(pages will be typed to be on the right side of the open book and the pages will be used horizontally unless you make a note on the copy you send that says you want it to be different.)

_____ Illustrations completed.

_____ Book cover completed.

_____ Author's picture taken.

_____ Title page completed.

_____ Vocabulary completed.

_____ Vocabulary sent to Joanne Reid to be typed.

_____ Autobiography completed. _____ Dedication page, if desired.

_____ Book laminated and dry-mounted at Main Library.

_____ Book returned to the center --- FINISHED!

****

(The following information will be helpful to us in deciding whether our authors really use the library's resources more since they became involved in bookmaking. Please ask the author and/or the center technician these questions.)

1. How many times did he visit the library in the month before he started making his book? (This will be an estimate.) _____

2. How many books did he check out and read during that month? _____

3. How often does he visit the library while he has been working on his book? (Count visits other than book-making sessions.) _____

4. How many books has he read from the library since he has started making his own book? _____

Appendix D.

MATERIALS USED FOR "READER-WRITTEN" BOOKS

ITEM	SPECIFICS	INSTRUCTIONS
Paper	Exact Index white 8 1/2 x 11 sub. 110 4 reams 2000 sheets Wausau Paper Mills Co. Brokaw, Wisconsin	A smooth white paper heavy enough to make a good cardboard type page when two sheets are dry mounted together, but light enough to feed into the typewriter. Purchased from local paper company.
Tape Recorder	Sharp Cassette Recorder RD455 Beckley-Cardy Company 1900 N. Narragansett Chicago, Illinois 60639 No. 81 43180 @39.95	Any cassette player/recorder with a turn off switch on the microphone is adequate.
Cassette Tapes	Crusader-30 @ .89	We chose 30 minute tapes at an economy price so we could issue one per participant. After the book is "published" the author can read the story onto the 2nd side of the tape for circulation with the book.
Felt Tip Pens	Mr. Sketch Instant Water Colors Sanford's Bellwood, Illinois 12 colors - 5.98 8 colors - 3.98	Chosen for brightness, durability, and safeness. Other brands may be substituted.

ITEM	SPECIFICS	INSTRUCTIONS
Felt Tip Pens (continued)	Fiddlesticks Plastic Pen Water Colors 10 colors - 1.98	Fine line markers needed for detail.
Dry Mount Tissue	Seal MT5 8 1/2 x 11 500 sheets per box $18.50	Available by special order of local photography store. This tissue is available in rolls and in various size sheets. We found it more economical to purchase precut sheets than to use staff time to cut. Allow three weeks for delivery.
Laminating Tissue	Seal-lamin Mylar Laminating Film 22" x 200' roll $28.00	Available at photography store. May need to be special ordered. This is only made in rolls and we cut 8 1/2" lengths using a steel square and a craft knife to insure a straight cut. Place dull side in, wrap tissue around page with cut edges on binding side, and place in dry mount machine 20 sec.
Dry Mount Press	Masterpiece 350 26" x 32" Available from: The Highsmith Co. Inc. P. O. Box 25 - Highway 106E Fort Atkinson, Wisconsin No. 54-218 $525.00	Place brown paper between pages and press to prevent sticking to the platens. Slit air bubbles and put in press again. Other sizes available from $165.00

ITEM	SPECIFICS	INSTRUCTIONS
Bristol Board for covers	22" x 28" sheets Purchased in various colors by the dozen and cut at printer's or paper company into 8 1/2" x 11". .	
Plastic Spiral Binding Plastic Combs (Spines)	Available from Highsmith Co. Inc. above address 52-617 1/2" dia. 100 for $11.75	This can be done commercially but we found it more economical to buy the plastic combs and contract the labor with a professional printer's.